F. J. Field, Esq., Sir Gardner Wilkinson, and the Baron de Goldsmid have been elected.

The Art-Union of London is greatly indebted, as the Council ever with pleasure acknowledge, to the exertions of the local Honorary Secretaries. It is honourable to the country to find so large a body of gentlemen, 437 in number, exerting themselves gratuitously and energetically, for so many years as the majority of these our coadjutors have done, without fee or reward. On the representation of two or three members of the body, the Council have come to a resolution that the provincial, colonial, and foreign correspondents of the Society shall henceforth be divided into two classes, viz., "Local Honorary Secretaries," acting as heretofore without pecuniary remuneration, and "Local Agents," who shall receive a small commission on all sums collected and remitted by them. From Boston, in America, the Council have again to acknowledge a list of 204 names through Mr. W. H. Dennet, our honorary secretary there. They should also mention, especially, the exertions of Mr. J. R. Isaac, of Liverpool, who has forwarded a list of 213 names. Every member of the body, however, is entitled to their best thanks.

The reserved fund now amounts to the sum of 4,204*l.*

The following is a statement of the receipts and disbursements:—

Amount of subscriptions		£11,470 4 0
Set apart for purchase of pictures, bronzes, statuettes, tazzas, and proof engravings	£ 4,658 0 0	
Cost of engravings and illustrated book of the year	3,967 9 5	
Printing expenses and reserve of 2½ per cent.	2,854 14 7	
	£11,470 4 0	

The accounts have been audited by three members of the Finance Committee and two gentlemen from the body of the subscribers, viz., Mr. W. S. Palmer, and Mr. W. F. Taylor, to whom thanks are due.

The sum set apart for prizes, will be thus allotted, viz.:—

Works to be purchased by the prizeholders themselves—

		Each.
24	works, at	£10
20	"	15
15	"	20
12	"	25
15	"	40
8	"	50
9	"	60
4	"	70
3	"	80
2	"	100
2	"	150
1	"	200
	Total	£3,780

To these are to be added:—

10 busts of the Queen;
7 bas-reliefs of "The Death of Boadicea;"
20 tazzas;
75 statuettes of "The Dancing Girl reposing;"
322 proof impressions of "The Crucifixion;"
111 proof impressions of "Queen Philippa Interceding for the Burgesses of Calais;"
The statuette in alabaster of "The Dancing Girl reposing," and that in wax of "Michael and Satan;" making in all 517 prizes.

The bronzes, tazzas, and statuettes will be allotted to the first 114 names drawn consecutively at the close of the general distribution. The proof engravings of "The Crucifixion" will be allotted to the names standing in the subscription-book fiftieth preceding and succeeding that of each prizeholder in the general distribution, and of the first fifty of those entitled to the bronzes and statuettes; and the proof engravings of Queen Philippa to the names standing one-hundredth succeeding that of each prizeholder in the general distribution, with the proviso that a prize have not already fallen to that number to-day. In this case the prize will pass to the next succeeding name. Notice will be sent to the subscribers entitled to the bronzes, statuettes, and proofs, in the course of two or three days: the other prizeholders will be informed of the result by to-night's post.

The works of art purchased by the prizeholders last year were exhibited by the kind permission of the Society of British Artists in the Suffolk-street Galleries, and were, as usual, visited by large numbers of persons.

The fact that the public may be admitted almost indiscriminately to view works of art, has been proved by the society's exhibitions, where, with the simplest arrangements to maintain order, no injury has ever been done or annoyance caused; and, feeling strongly the importance, in an educational point of view, of opening fine buildings, galleries of pictures, and other collections of works of art to the people, the Council hear with gratification of the removal of the fee for entering the metropolitan Cathedral, and trust that restrictions elsewhere in this respect will speedily be lessened. England, the metropolis especially, is wonderfully rich in works of art; but these, for the most part, being the property of individuals, have been hitherto closed to the multitude. The announced intention of more than one owner to admit the public at stated times to range through these gardens of great intellects, is a promising sign of the times, and should be warmly encouraged. Opening works of mind to the contemplation of the people will be found a powerful means of lessening such moral and intellectual difference as there may be between the upper and lower orders, not by injuring one, but by improving the other. An acquaintance with works of art gives dignity and self-esteem to the operative, a matter of no slight value as regards the stability of society, besides making him a better workman; and furnishes him with a delight, independent of position, calculated to purify and exalt.

It would be easy to give instances of the practical effects produced by the sight of works of art. Tassie, the well-known modeller, the son of a country labouring stonemason, was first led to desire to distinguish himself in art by seeing, when on a visit to Glasgow on a fair day, a collection of pictures. Seized with resolution to become an artist, he removed to that city, and sedulously attended the academy at such hours as he could spare from the labour of stone cutting, which he was compelled to pursue for subsistence. This is but one of the many instances where an exhibition of pictures has proved the means of rousing "the might that slumbered in a peasant's mind."

Looking to the more educated classes: the material element of the day has outgrown amongst us the spiritual. The study of purely mechanical science has been pursued too exclusively: we have cared more for the bodily comforts of man than for his intellectual wants or development, and in striving only for what is practically useful, have, in a great measure, overlooked the beautiful, which has a usefulness of its own, great and enduring. The love of the beautiful calls man to fresh exertions, and awakens him to a more noble life. "And the glory of it is," as a late eminent writer says, "that as painters imitate, and poets sing, and statuaries carve, and architects rear up the gorgeous trophies of their skill,—as everything becomes beautiful, and orderly, and magnificent,—the activity of the mind rises to still greater, and to better, objects. The principles of justice are sought out: the powers of the ruler, and the rights of the subject, are fixed: man advances to the enjoyment of rational liberty, and to the establishment of those great moral laws which God has written in our hearts to regulate the destinies of the world."*

There is even now a want of information on the theoretical principles of art everywhere: it is little cared for at the universities; for the most part treated with great indifference in the halls of the legislature. Love of art, however, is gradually permeating the mass of the people, and before long, it is to be hoped, the principles of art will be considered an essential portion of the most ordinary education.

Artists have necessarily felt the want of an enlightened public; and being acted on by the general taste, the majority of works produced, instead of being efforts to obtain a permanent reputation, are simply pleasant furniture prepared to meet a present demand.

* Rev. Sidney Smith's Lectures on Moral Philosophy.—Lecture XIV.

The real province of painting is to set before us vividly those actions which tend to refine and exalt; to show us, not merely representations of the persons of the passed great and good, but of their minds; and to give enduring form to noble and elevating thoughts; to fix the beauty of the present, and to recall what is worthy of remembrance in the past.

The Council, in conclusion, invite your renewed co-operation for the ensuing year, and repeat their urgent request that those who are fortunate enough to be prizeholders will use discrimination in the selection of works of art.

GEORGE GODWIN, } Hon. Secs.
LEWIS POCOCK, }

The Chairman said,—In pursuance of the arrangement made by the council, and by those gentlemen who, with persevering attention to the interests of this society and art in general, have conducted it to its present strength and maturity through good report and evil report, it became his (the Chairman's) duty to move, as shortly as possible, the adoption of the report which had just been read. He could not but at once congratulate the society upon the report which had just been read at length to the meeting. According to the eye of the law, the society had not yet arrived at the age of discretion—they had not yet celebrated their twenty-first anniversary; but with fifteen years' growth, the report showed that this youthful society had been well brought up, and promised to form a good citizenship. In the space of fifteen years no less than 150,000*l.* had been raised and subscribed for the promotion of art, and to forward, as the report stated in language much more eloquent than any he could command, the great object, which was to advance essentially the cause of usefulness as well as of beauty. He could never refer to this part of the business of the day without doing that which most naturally and inevitably occupied the attention, not only of the council, but of the public at large. He must be permitted to deplore the loss of one whose memory would long live in the hearts of the British people: he alluded to the late Duke of Cambridge. Nobody was more competent than himself to bear testimony to the unsparing exertions of that noble and illustrious prince during the time the society which he (the Chairman) now addressed was in a doubtful position. On the part of the illustrious duke, no effort had been spared that even in the most remote degree could contribute to the well-being and success of this society, and this was only one of the many proofs which the people of England generally, but especially the residents of this great metropolis, have had of the unceasing, untiring, and unwearied exertions of all branches of the Royal family, to improve the condition of the people. Of this, no example could possibly be more brilliant and noble than the Great Exhibition just on the point of opening, and which had originated with those to whom the nation looked with veneration and love. There was but little more required to be said by him at the present period, except to caution whoever might be the fortunate prizeholders to-day as to the duty which, by the caprice of fortune, would devolve upon them. He begged of them to bear in mind that they would become trustees for the character of the society, and trustees of the encouragement of art, and he would here invite the successful and fortunate possessor of the highest prize not to act on his own mere fancy in making his selection, but to call for and avail himself of the advice of friends, in whose judgment he could rely, and no doubt the selection thus made would be wholly satisfactory.

The reception of the report having been carried unanimously, Mr. G. R. Ward moved, and Mr. Field seconded, a cordial vote of thanks to the council. And

Mr. Serjeant Thompson moved, and Mr. Auldjo, F.R.S., seconded, a resolution of thanks to the two honorary secretaries.

In returning thanks, both the honorary secretaries bore testimony to the kind manner in which Mr. Mathews had placed the theatre gratuitously at the disposal of the council: a vote of thanks to that gentleman was, of course, carried unanimously. The honorary

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